Global Cross Temporality – Covering History against Historicism

By Shomit Sirohi

Introduction

History repeats itself in images in cinema, even black rights – finally the debate is real politics or in fact Soviet intellectual life in Zizek or finally surrealism from Italian Fellini structures – what is this history about – reading the gaze, the big Other and voice together as in fact different views on the matter – is history a revolution or daily life lived in film criticism and intellectual gazes.

I. Criss-Crossing History and The Gaze

French film criticism and film noir in America, then becomes Jacques Audiard today received by the Arab critics, and then a shift to Hollywood received by Indian critics, and then the process of gaze between French and American cinema and Indian and French cinema, and the criss-crossing of black rights in cinema as a fundamental point to be made and been made which then goes into Algerian gaze on French colonialism becoming the national film of the historic kind – Battle of Algiers – not seen too much which then is the critic's choice with in fact Greek cinema of Costa Gavras and finally the whole of cinema is then criss-crossed with in fact the removal of brackets and contours – something like Hollywood against French films like Godard.

II. Criss-crossing the big Other

So in fact the big Other is American dreams for Indians and the French leading of Europe against the Greeks, and Spain as higher than the Greeks, with then the Greeks as small but becoming big Other these days with EU running the whole Other, competition between each other as in fact a curator.

III. Slovenian Hegel and Marx against French deconstruction, against English Marxism

So in fact French intellectual culture wins as big Other but is called an intellectual reaction by the English, and outside and small is Slovenia and Lacanian psychoanalysis recently all becoming big and small sublime Other with Sirohi joining the three into in fact also a Soviet side which becomes in fact the world of intellectuals including the small Other black currents becoming big and small others sublime again which then is something like the cinema of a social revolution which is just a sublime instance of a woman and man facing each other in a Soviet kiosk in Kiesloswki.

IV. Historical Protests and the Gaze, big Other and Voice

The voice of Cuba and then Algeria, the voice of Indian anti-colonialism the voice of Mandela and the voice again of Indian revolution these days with the voice of bourgeois leftists in Europe today which then criss-crosses with the American liberal and basically multinational capitalism voice then with its own Lincoln history then is finally the voices of history which becomes a montage in Eisenstein, and then Kieslowski with in fact Audiard and even Sirohi's simple documentaries of film type which all is images of actors of simple daily life utopia and protests – imagine that life is just the voice in

Lynch and its several renditions of history as a simple car and video overdubbed and becoming really like a underdone bunch of surreal different shots which are in Sirohi a theatre of women’s liberal life and his own search for Breton.